

THE CLASSICAL JOURNAL

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Editorial

THE ANNUAL MEETINGS

Passing by the vain wish that the two associations co-operating in the *Classical Journal* might meet in joint session, we may at least contemplate the pleasing fact that they are meeting this year in simultaneous sessions. We note that Professor Glanville Terrell will present the greetings of the Classical Association of the Middle West and South to its sister Association of New England, and regret that we shall have no New England representative at our own meeting in Indianapolis. It is to be hoped that program committees, considering the geographical impossibility of joint sessions of the two associations, will provide, wherever possible, for inter-association representation.

PROGRAM OF THE EIGHTH ANNUAL MEETING OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND, HELD AT CLARK COLLEGE, WORCESTER, MASS., FRIDAY AND SATURDAY, APRIL 11 AND 12, 1913

FRIDAY AFTERNOON, APRIL 11

- 2:30- 3:00 Welcome by PRESIDENT EDMUND C. SANFORD, Clark College, with Response by PROFESSOR CHARLES U. CLARK, President of the Association.
- 3:00- 3:20 "The Educational Problem of the First Century A.D.," PROFESSOR HARRY EDWIN BURTON, Dartmouth College.
- 3:20- 3:40 "Can Latin Be Made a More Vital Force in Education?" MR. ROYAL A. MOORE, Bacon Academy, Colchester, Conn.
- 3:40- 3:55 Recess.
- 3:55- 4:15 "The Articulation between Secondary School and College Greek," PROFESSOR HAVEN D. BRACKETT, Clark College.
- 4:15- 4:35 "The Efficiency Test Applied to Latin Prose," MR. JOHN L. PHILLIPS, Phillips Academy, Andover, Mass.

- 4:35- 4:50 Discussion.
 4:50- 5:10 "Methods of Expressing Sentence Relations," PROFESSOR
 CLARENCE W. MENDELL, Yale University.
 5:10- 5:30 Reports and Business, including the election of officers.

FRIDAY EVENING, APRIL 11

- 8:00 * "Recent Work on the Acropolis," PROFESSOR CHARLES BURTON
 GULICK, Harvard University.

The lecture will be followed by a reception to the members and
 guests of the Association by President and Mrs. Sanford, of Clark
 College.

SATURDAY MORNING, APRIL 12

- 9:00- 9:15 Greetings from the Classical Association of the Middle West
 and South, PROFESSOR GLANVILLE TERRELL, of Kentucky.
 9:15-10:15 "The Direct Method of Teaching the Classics":
 1. "The Perse School, with a Presentation of Dr. Rouse's
 Aims and Ideals," MR. ROY KENNETH HACK, Harvard
 University.
 2. "A Report of Dr. Rouse's Work at Columbia University,
 with an Appraisal of Its Efficiency and Worth," DR. CLIFFORD
 P. CLARK, Dartmouth College.
 3. "The Availability of the Method for American Schools,"
 PROFESSOR JOHN C. KIRTLAND, Phillips Academy, Exeter,
 N.H.
 10:15-10:35 Discussion.
 10:35-10:50 Recess.
 10:50-11:10 "Professor Goodwin and His Work," PROFESSOR HERBERT
 WEIR SMYTH, Harvard University.
 11:10-11:40 "A Month in Sicily," PROFESSOR CAROLINE MORRIS GALT,
 Mount Holyoke College.
 11:40-12:00 Business Meeting.
 12:30 Luncheon at the College Dining-Hall.

SATURDAY AFTERNOON, APRIL 12

- 2:00- 2:20 "Some Reflections upon the Results of the Examinations in
 Latin of the College Board for 1912," PROFESSOR NELSON
 GLENN MCCREA, Columbia University.
 2:20- 2:40 "The High School Greek Teacher: His Obligation and
 Opportunity," DR. FRANK SCOTT BUNNELL, Norwich Free
 Academy, Norwich, Conn.
 2:40- 3:00 "The Dream and Vision in Classical Antiquity," DR. SAMUEL
 HART NEWHALL, Phillips Academy, Exeter, N.H.
 3:00- 3:15 Discussion.
 3:15 Unfinished Business.

*Illustrated.

MENANDER'S *ARBITRANTS*¹

BY CHARLES H. WELLER
University of Iowa

The *Ἐπιτρέποντες*, or *Arbitrants*, was one of Menander's comedies which was given the highest praise in antiquity, and we may congratulate ourselves that the sands of Egypt have now yielded up to us a large part of it—upward of 600 out of 1,100 verses. The name-part, the parley between two slaves, is almost entirely preserved, and is translated below. A little imagination will show how effective it might be made on the stage. It constitutes a part of the second act, the first act being lost. The following synopsis will aid in appreciating the setting, though this second act is somewhat loosely connected with the rest of the play.

Some ten months before the play opens, a young man, Charisius, had wronged a girl at the festival of Tauropolia, without learning her identity. Four months later he was married to the same girl, and after five months she, in his absence, bore a child, which was promptly exposed. The secret is divulged to Charisius by his meddlesome slave, Onesimus, and Charisius, who still loves his wife and is unwilling to send her from his house, turns to a courtesan, Habrotonon, to drown his sorrows. His reckless dissipation so exasperates his wife's miserly father, Smicrines—who knows nothing of his daughter's misfortune—that the old man insists that she divorce Charisius and demand the return of her dowry, his chief concern. The daughter, Pamphila, refuses. Meanwhile, the child has been found by a rustic slave, Davus, who has presented it to another slave, Syriacus, but without the trinkets found at the same time. Syriacus, learning later of the trinkets, demands them of Davus, and the two plead their cause before the surly Smicrines—the child's grandfather! Syriacus wins the verdict and the

¹ This article is a part of a paper read at the eighth annual meeting of the Classical Association of the Middle West and South, in Cincinnati, April 12, 1912. The text followed in the translation is, with a few changes, that of Capps's *Four Plays of Menander*.

trinkets, of which the most significant is a ring. This ring, in the sequel, is found to have been the property of Charisius, drawn from his finger by Pamphila at the time of her betrayal. Onesimus recognizes the ring, snatches it from Syrius, and delivers it to Habrotonon, who in turn reveals it to its original owner. Overhearing a chance conversation, Charisius learns of his wife's abiding love for him, and soon the entire truth. The greedy old Smicrines is flouted by Onesimus, and Charisius and Pamphila are again united.

When our fragment begins, Davus and Syrius are in the midst of their dispute over the trinkets.

ACT II

SCENE 1. SYRISCUS, DAVUS

Syr. You are trying to escape justice.

Dav. You slander me, you wretch.

Syr. You ought not to keep what is not yours. We must submit this to someone to arbitrate.

Dav. I am willing; let us be judged.

Syr. Who then . . . ?

Dav. Anyone at all suits me. (*Aside*) I am getting my deserts. Why on earth did I divide with you? (*Smicrines approaches, probably from his conversation with his daughter, Pamphila.*)

SCENE 2. SYRISCUS, DAVUS, AND SMICRINES

Syr. Are you willing to take this man as our judge?

Dav. Bless you, so be it!

Syr. (*to Smicrines*). By the gods, good sir, can you spare a little time for us?

Smic. For you? What about?

Syr. We are having a dispute about a little matter.

Smic. Well, what is that to me?

Syr. We are looking for a judge, a fair judge. If nothing hinders you, decide our case.

Smic. You confounded rascals! You, fellows with skins on! You go about talking of lawsuits!

Syr. But yet—the matter is short and easy to understand, father—grant us the favor. Don't look down on us, by the gods. On all occasions justice ought everywhere to prevail; and the man who happens along must expect to take this rôle. Such is the common duty of all men in life.

Dav. Whew! I've grappled with quite an orator. Why on earth did I divide?

Smic. Will you both abide, then, by my decision? Tell me that.

Syr. Absolutely.

Smic. I'll listen. What's to hinder? (*To Davus*) You, the silent fellow, speak first.

Dav. A little while ago—not to speak merely of what has just happened, but that you may know clearly all the facts—in the woods near this place, I was tending flocks—say, thirty days ago, good sir—alone by myself, and I found a baby that had been exposed, wearing a necklace and some such ornament.

Syr. (interrupts). That's what it's about.

Dav. (whining). He wont let me speak.

Smic. If you interrupt again, I'll come down on you with my staff.

Dav. And rightly.

Smic. Speak on.

Dav. I will. I picked it up. I went back home with it. I was going to bring it up. That's what I had in mind then. That night, as one naturally would, I gave myself up to thinking the matter over from all sides. 'What do I want of baby-tending and all its woes? Where will I get the money to spend so much? Why should I take on me these cares?' That's the mood I was in. At dawn I was tending flocks again. This fellow came along—he's a charcoal-burner—to the same place to saw up some logs. I had met him before and we had a talk together. He saw that I was downcast, and, says he: "Why so thoughtful, Davus?" "Why, indeed?" says I; "I'm in trouble." And I tell him the whole story—how I found the child; how I picked it up. Then he, right off, before I was done, began to beg me. "Prosperity be with you!" says he at every word. "Give me the child. Good luck go with you! May you be free! I have a wife," says he. "She had a baby, and he died." Yonder's the woman he spoke of, with the baby.

Smic. (to Syriscus). Did you beg him like that?

Syr. Don't doubt it.

Dav. All day he nagged at me. He kept trying to persuade me with his oily tongue. I promised. I gave it. He set off, with a million prayers for me. He took my hands and kissed them.

Smic. Did you do that?

Syr. I did.

Dav. He cleared out. Now, with this wife of his, he demands the things exposed with the baby—little things they were, mere trifles, nothing—and he thinks he is terribly mistreated because I don't give them up to him but think best to keep them myself. He ought to be thankful, say I, for what he got when he begged me. If I don't give him everything, I ought not to be brought to account for it. If we had been walking together and found them and it had been a "Common Hermes," of course he would have taken part and I part. But I found them myself. Do you think that you, when you were not there at all, ought to have the whole and I nothing? I gave you part of my

property of my own accord. If you like it, keep it. If you don't like it and are sorry, give it back; and thus do me no harm and be no worse off yourself. But you ought not to have everything, part by gift, and part by forcing me. I have finished my plea.

Syr. (cautious this time). Has he finished?

Smic. Didn't you hear? He has finished.

Syr. Good. Then I'm next. He found the child himself, and all the story that he tells is true. That's the way it happened, father. I don't contradict him. I begged of him. I entreated him. I got this baby from him. For he tells the truth. A certain shepherd reported to me—a man he had talked to, one of his fellow-workers—that at the same time he found a certain ornament. To get that, father, the baby is here himself. (*Turns to his wife.*) Wife, give me the babe. He supplicates you, Davus, for his necklace and the tokens. He says that the ornament was exposed with him and is not your property. And I join him in supplicating you, I, the baby's lord at present—for such you made me by your gift. (*Returns the child to his wife.*)

Now you must decide this business, good sir, it seems to me. These gold-pieces, or whatever they are, ought they by the gift of his mother, whoever she was, be kept for the baby, till he grows up, or ought this sneak-thief to have them, just because he found them first, another's property? You ask why I didn't demand them from you when I took the child. At that time it wasn't in my power yet to speak in his behalf. And even now I have come not to plead my own cause but his. "Common Hermes!" Don't talk of "finding," when the case is about a person wronged. This is no "find"; it is theft. Look to this point too, father. Suppose this boy grows up in my house, and, though reared among laborers, soars above this rank. Up to his proper sphere he rises and dares to do some free deed—hunt lions, carry arms, run in the games. You have seen the tragic actors, I know, and you take this all in. Certain persons, Neleus and Pelias, were found by an old man, a goatherd dressed in skins like me. How he learned that they were his betters, the story tells—how he found, how he picked up, and how he gave them the wallet of tokens, from which they learned clearly all their own circumstances, and how the youths who then were herdsmen became kings. But if Davus had picked up the tokens and sold them, so as to gain a paltry twelve drachmas, the boys would have lived all their lives unconscious of their high estate, those stalwart men of so lofty birth. Surely, it is not well for me to rear the baby's body up and for Davus to take away and annihilate every hope of safety, father. By tokens a man was saved from wedding his sister; another man rescued his mother; a woman saved her brother. Life, which is naturally hazardous, father, must be maintained by foresight. This we have seen before from many examples. "But give back the baby, if you don't like it," says he. This, he thinks, has something to do with the case. It isn't fair. If you have to give back some of the child's property, do you expect to take him too; so that your

villainy may be safer another time in case luck has saved any of his possessions? I have finished. Judge what you think just.

Smic. Well, that's an easy task. All that was exposed with the child is his. That I decide.

Dav. Good! And the baby?

Smic. I shall not decide, by Zeus, that it belongs to one who now is doing it harm, but to the man who is bringing help and is opposing you when you are about to injure it.

Syr. May you have great prosperity!

Dav. Outrageous such a verdict, by Savior Zeus! All that I found myself is filched away from me and he who found nothing has all! Well, I won't give up.

Smic. I say you will.

Dav. Outrageous such a verdict, or may I be hanged!

Syr. Give up quick.

Dav. Heracles! What I have suffered!

Syr. Open up the wallet and show me. Yes, that's where you keep it. (*To Smicrines*) Wait a moment, sir, I beg you, till he disgorges.

Dav. Why on earth did I arbitrate?

Smic. Oh, give it to him, blockhead.

Dav. Disgraceful, what I have suffered!

Smic. Got it all?

Syr. I think so.

Smic. Unless he swallowed something while I was rendering the decision that caught him.

Syr. I don't think he would. But bless you, good sir. You are the kind all our judges ought to be. (*Exit Smicrines.*)

Dav. Villainous affair, by Heracles! Wasn't that verdict outrageous?

Syr. Scoundrel you were.

Dav. Scoundrel yourself! See that you save all now for the baby and guard it securely. I'll watch you every moment. (*Exit Davus.*)

Syr. Groan and be off. You there, wife! Take these things in to our young master. We'll wait here now for Chaerestratus, and tomorrow go back, after paying the tax. But I must first count these all over, one by one. Got a basket? Then spread out your dress. (*Charisius' slave, Onesimus, enters.*)

SCENE 3. SYRISCUS AND ONESIMUS

Ones. (*to himself*). No one ever saw a slower cook. By this time yesterday they had been drinking a long while.

Syr. (*not seeing Onesimus*). This seems to be a sort of a rooster—mighty tough! (*To his wife*) Take it. —This is an affair set with stones. —This is an ax.

Ones. What's here?

Syr. This is a gold-plated ring—only iron inside. The engraving is—a

bull—or a goat. I can't make out. Cleostratus is the man who made it; so the inscription says.

Ones. Here! Show me that.

Syr. Hey! Who are you?

Ones. The very one!

Syr. What one? Who?

Ones. The ring.

Syr. What ring? I don't understand.

Ones. Of my master, Charisius.

Syr. You're daffy!

Ones. The one he lost. (*Snatches the ring.*)

Syr. Give up that ring, you wretch.

Ones. Give up *our* ring to you? Where did you get it?

Syr. Apollo and the gods! An awful act of villainy! That's what you get for saving the property of an orphan. The first who comes up looks to grab it. Give up that ring, I say. Are you trying to play with me?

Ones. By Apollo and the gods! It's my master's.

Syr. May I have my throat cut before I'll give in a bit to him! It's settled. I'll go to court with them all, one by one. It's the baby's, not mine. (*Turns his attention to the tokens.*) This is a necklace. (*To his wife*) Take it, you.—A piece of crimson cloth. On in with them. (*Exit Syricus' wife; to Onesimus*) You! What have you to say to me?

Ones. I? This belongs to Charisius. He lost it, I told you, when he was drunk.

Syr. I am Chaerestratus' domestic. Either guard this safely or give it to me.

Ones. Bah! I have it safe. I want to keep it myself.

Syr. Oh, I don't care. We are both on the way to the same goal, I suppose.

Ones. Just now the guests are coming for dinner, and it's not a good time to talk with him about these matters. Tomorrow.

Syr. I'll wait right here. Tomorrow. I'm ready, let me tell you, to arbitrate with any one you wish. (*Exit Onesimus.*) I haven't come off so badly after all. One must neglect everything, it seems, and get into lawsuits. Nowadays that's the only way to save anything.

—XOPOY—

ADVENTURES IN LATIN PROSE

BY ANNA S. JONES

Central High School, Grand Rapids, Mich.

Long ago when my conscience was at high-water mark and Friday night found me with a pile of Latin prose notebooks to correct, I once read on the fly-leaf of one of these books, in boyish letters, the words, "Great Caesar's Ghost." It was years before I awoke to the value of this boy's grim humor. A few weeks ago a letter came out of the West, asking for suggestions, and containing this most significant suggestion: "In view of the fact that our teaching of Latin prose is a failure" Never more than today have the courts been alive with the discussion as to material for reading, especially in the tenth grade. My small friend's groan of distress and the tone of hopeless resignation from the man in the West show that something is wrong. Is it not possible that in this field of despised Latin prose is an opportunity for administering some remedy? If the prose is a failure the subject may be uninteresting, the material too difficult.

We have, hopefully, in the tenth grade a textbook containing seven books of the *Commentaries*, and we read, hopefully, different selections from these books, from year to year. Now the prose book with its systematic treatment of syntax and fixed illustrative sentences cannot bestir itself to accompany us on our forced march through Gaul. Here is a place where our difficulty is our opportunity. Many of the excellent exercises in the prose book may be omitted and in their place may be substituted a sketch of Caesar's early life. Let it be as long and as interesting as possible, but, above all things, let it be very easy. Have ready also a brief account of each year of the Gallic war, so that when a book or a portion of a book is omitted, the pupils may supply that part and at the year's end have a fairly complete picture of the entire campaign. Supplement this with a short account of Caesar's career after he returned to Italy. The pupils do not find the

translation of this story a stupid task. So, too, it is an excellent plan to have a paragraph telling of Caesar's dramatic appearance in the battle with the Nervii, of the death of Piso the Aquitanian, of the advice of Critognatus, of the brave act of the standard-bearer of the tenth legion where even Caesar forgot himself and rose out of the *oratio obliqua*. I have awakened a dull class—*quorum magna pars fui*—out of a discouraging stupor by sending them unexpectedly to the board to translate from dictation an animated account of some scene in the text, or some event near home. A few pages of easy Latin are far more inspiring to the young student than are a few difficult sentences. In a recent article in the *Classical Journal*, Mr. Foster says that of a child's three difficulties, inflectional system, vocabulary, and word-order, the worst of these is word-order. Surely much writing of easy prose will give a feeling for order, and a sense of the language which will be most helpful in reading. But never, never can it be helpful, if the pupil is allowed to write with a serene indifference to Latin order.

The objection may fairly be raised that this preparation of material involves extra work on the part of the teacher. It does, and if the benefits are not evident, it is not worth the price. But with a mimeograph, or a sympathetic commercial department near, the task is not burdensome. Moreover, much of the work, I suggest, should be unprepared by the class, five or ten minutes of rapid writing at the board, the work to be at once corrected and erased. This is to supplement, but never to take the place of, the regular prepared, corrected, and recorrected exercises. But I contend that it improves the quality and diminishes the necessary quantity of such formal prose. The plan should be very flexible. Let the material illustrate the points of syntax recently introduced, but the difficulty and amount should always be governed by the nature of the class. Classes are but individuals, and what is a profitable pleasure to one is discouraging drudgery to another. The life of Cicero and events attending the delivery of the orations read in the eleventh grade may, in that year, be made the subject of part of the prose work, and in the twelfth grade, the life of Virgil may be treated in the same way.

Aside from this work, which is closely related to the day's

reading, are all sorts of devices which may be used to arouse a lagging interest. In *Sprechen Sie Lateinisch?* are various curiosities and riddles which children enjoy, and can never guess. Anecdotes from the humorous columns of the magazine may be translated into amusing, if not classic, Latin; and we have doubtless all had an attack of translating *Mother Goose*, a diversion to be treated with much caution if our time is valuable. An exercise welcomed eagerly by the pupil is an opportunity to write some story in his own words. The value of this is doubtful. The correcting must be done individually, and the poorest students are always subject to the most disastrous flight of ambition. Yet they do enjoy expressing their own thoughts behind the somewhat impersonal shield of a foreign language. One fall, after a brilliant football season, I asked for an account of a game and received to my surprise a letter from which I give an extract:

LEONARDUS CAESARI S.D.

S.T.V.B.E.E.V. Nostri viri sunt potentiores et fortiores quam tui, quod sine ullis telis aliquos interficere possunt, atque saepe interficiunt, Laetare, Caesar, quod non nunc hic vivis, quod non satis militum ad bellum gerendum et ad exercitum comparandum haberes; quod adulescentuli cotidie interfecti sunt, atque prope ad internecionem gentium venimus. Supplicatio debet esse dies vero magnae laetitiae, quod tum extremus ludus anni et finis rationis mortis erit. O tempora! O mores! Magistri haec intellegunt, populus videt, hic ludus tamen vivit. Vive, valeque, mi amice.

In December we have written letters to Santa Claus, but with indifferent success. High-school pupils are a trifle too young for this, but New Year's resolutions have been written with some satisfaction. Several days before the Kalends of January the pupils are warned that such a resolution will be called for on a certain day. I submit a few examples with some, not all, of their original sins upon them.

Ego ad lectum mature veniam, mature surgam, meas vestis reficiam et bono modo eas servabo.

Minus dicturus sum, plus auditurus sum.

Decerno ut meae parvae sorori dulcior futura sim.

Decerno ut pacem cum mea parva sorore tenere coner.

Decerno ut cottidie gallinis frumentum dem.

Noctes domi remanebo.

Nihil contra ceteros audiam, nihil quod non laudet dicam [amended to read "nil nisi bonum"].

This from one whose small size had been for a contempt unto the others:

Ego crescam.

Plus temporis in agris consumam.

Decerno: Totum annum arecte stabo [*arecte* amended to read, "sublicae modo derecte ad perpendicularum"].

Di immortales! Nolite sinere me in latitudinem crescere!

Ego, L. B. Tobacco utendo in formis omnibus me prohibebo.

Ego noxia herba venefica non utar.

And this surprising resolve:

Statuo me fumum non futurum esse.

One boy who signs himself C. Julius Caesar makes an imposing list of resolutions, which if kept would have entitled that imperator to be a member, even a consistent member, of the Peace Commission, and have affected materially our discussion as to reading-matter in the tenth grade. This boy's production suggests a variation of the exercise. Resolutions might be written in the name of anyone, from Dumnorix to Dido, whose manner of life would bear analysis and reform. Here is a place, however, where great care must be taken, lest the spirit pass the bounds of dignified humor, and become foolish levity. A discussion of the best and poorest of these resolutions makes an interesting and not unprofitable half-hour in class, and adds a trifle to the joy of life.

In February write on the proper day a short paragraph in memory of Washington. This may be the episode of the cherry tree or a more serious appreciation of his later life as *pater patriae*. On the twelfth write a few words about Lincoln. Between these historic birthdays we have occasionally written valentines. These, however, are a little heavy. Witness this *Vetus Nuntius Amoris*: "Cassandra, mea carissima, procul a terra suo cursu per caelum, Phoebus te iam diu observat. Apollo te, puellam pulcherrimam, propter mirabilem formam venustatemque, nomine et memoria Beati Valentini salutat." The Latin words do not lend themselves gracefully to this style of composition in the hands of children to whom Catullus is not even a name.

But March is full of possibilities. Our page this month in the school paper is headed "Utinam mensis Martius leoni similis ineat, exeat similis agno." There is an account of the fatal Ides in the senate house which always makes Caesar seem more alive. There is the story of St. Patrick and the snakes. And the *Liberalia*, the graduation of the *puer Romanus*, is always interesting. In fact, it is possible to make a complete *Fasti* to follow through the year—and most unwise to follow it. Nothing is more deadly than to ask pupils to be amusing in a certain way on a certain date. Unless the plans are spontaneous and surprising they may be worse than useless. This has been our experience in regard to having a classical page in our high-school paper: the pupils take great pride in it for a few months; soon we find that we, the teachers, are soliciting all the contributions, correcting all the proof, and explaining all the jokes. When this state of things presents itself, it is time to stop and return to plain *cum*-temporal clauses.

But each year as commencement draws near, I like to surprise the Senior class with D'Arcy Thompson's experiment. "I have been learning Latin for six years and upon my word I don't think I could, in that language, say *Bo* to a goose." But we have studied Latin less than four years, and being so far from Caesar's one goose and so near Virgil's similes, we try to say *Bo* to a snake. *Bo* has appeared as *abi*, *egredere*, *proficiscere*, and even *procul*, *O*, *procul*!

In conclusion let it be emphasized that this diversion does not take the place of plain formal prose, nor does it dispense with a prose book. In fact, the book must be used with greater care. Nor should all these exercises be given to all classes in one year nor in all four years to one class. Some classes may need nothing of the sort, but if the class is dull and discouraged it is worth while to try some leaven in the lump. And I repeat that a large amount of very easy prose is more helpful toward ease in reading than is the scattered collecting of the members of "Great Caesar's Ghost." Good Mr. Johnston warned us years ago not to make the little girl cry. We may add, if possible make the little girl laugh. A laugh in a schoolroom is as invigorating as a fire-drill; and even in a Latin prose class life may be well lived.

THE GEOGRAPHY OF ANCIENT ITALY

PART I

BY ALBERT W. VAN BUREN
Librarian of the American Academy in Rome

It has been my practice during the five years that I have had the privilege of conducting a course of exercises in the topography and monuments of Latium and southern Etruria, for the members of the American School of Classical Studies in Rome, to devote part of the opening lectures to a sketch—I cannot call it more—of the extent and character of the evidence which has come down to us as to the aspect of Italy, and especially Latium, in antiquity. I find that the majority of our American scholars are by no means as well informed concerning the local and material surroundings of the Roman civilization, and the means at our disposal for studying them, as they are with regard to the intellectual, political, and artistic movements of that epoch. Many who could intelligently hold converse with Cicero and Quintillian concerning niceties of lexicography, or whose observations on legal practice and theory would have been accorded a respectful hearing from the old jurisconsults, would, I fear, appear hopelessly puzzled if they were to be transported to Lutetia in the time of Julian and be under the necessity of looking up the shortest route to Constantinople; and I suspect that many a one even of those to whom both the *Reichs-Kursbuch* and the *Indicateur des chemins de fer de l'état* are household words, *saepe caput scaberet, vivos et roderet unguis*, if thrown back on the Antonine Itinerary and the Peutinger Table for planning a holiday on the Rhine or the Loire. And, if the truth must be told, as I look back on my own scientific equipment at the period when I first set eyes on the historic peninsula in question, I fail to recall any exceptional degree of preparation along these lines.

And it is perhaps not altogether unnatural that the geography of the *orbis Romanus* should be a subject whose devotees, especially in the Western Hemisphere, should be few in number. It is not only the lack which we Americans have of actual physical contact, in

our own land, with the topographical features of the ancient world, although that in itself would explain much. It is rather the fact that in a certain sense, a very real sense too, the comprehension of the noblest products of antiquity does not depend on an exact knowledge of the local conditions under which they were produced. The poets and the inventors of all ages understand each other; Webster and Calhoun could appreciate the invectives of Cicero; the theologian can make use of the arguments of Augustine; and the human being of whatever walk in life, provided he be sane and able to sympathize with his fellow-men, can bridge across the gulf of ages and the span of changing skies and hold converse with his kindred spirits. And yet I hardly think that one can draw much encouragement from the practice of the great men of the great creative periods of literature for the notion that they were wilfully negligent of the profit to be derived from travel, and from study of the documents pertaining to ancient geography: Vergil's, Milton's, and Goethe's varied journeyings, and the wealth of geographical and topographical erudition displayed in Dante and Shakespeare should not be forgotten.

But however this may be, we American scholars as a whole, no matter how strongly as individuals we may be attracted by ancient poetry, or ancient eloquence, or ancient art, still cannot be satisfied with regarding ancient civilization in only some of its aspects, or as manifested in only some of its products: what we really have before us, demanding our attention and study, is a tremendously complicated thing, the life of many millions of people, as it developed through a number of centuries, under certain definite and defining local conditions. If we understand to some extent what these conditions were, we shall be better prepared to understand the civilization itself which was the outcome of the impact exerted by geography and climate on races of mankind. And this familiarity with geographical conditions will be of help even when we come to deal with such ethereal things as the works of the poets—in the case of Italy, where there is so much in the outer world to affect sensitive natures, one is tempted to say that it will then be especially of help. The superb glorification of Italy in Vergil's *Georgics*, and the unforgettable lines in which Horace

has immortalized his quiet retreat among the Sabine hills are—fortunately—not dependent on a knowledge of chartography or hydrography or geology for their appeal; but still I venture to say that he who knows the Saturnian land and has himself felt what it is to flee the smoke and bustle and noise of Rome, and after a good climb along the hillsides to slake his thirst at the Bandusian Fount, is in a better position not only to estimate critically the significance of these works, but to enter into sympathy with their authors. For, after all, the poets, too, are products of both temporal and local conditions.

But enough of preamble. It is my desire in these pages to give those among the readers of the *Classical Journal*, who may wish to know the evidence, a practical presentation of these matters which may serve them as a guide in their own efforts to become acquainted with the subject. This article has no pretension to originality, except indeed such originality as may arise from its being, in the form which it has actually taken, the outgrowth of my own experience; its purpose is not to add to previously existing knowledge, but to render accessible to the reader, in a serviceable form, matter which otherwise he would probably find it difficult to obtain. Bearing in mind the practical needs of American scholars, I shall limit myself to what is of especial importance for them, particularly as concerns the bibliography; if I do not always mention the most learned or the most brilliant works, I may at least hope that those to which I do refer will prove useful. And it will of course be familiar as a principle to those who avail themselves of this article, that what we are primarily concerned with is, not what the current views are on these matters—not what is the traditionally accepted doctrine of A, or the revolutionary theory of B or C—but rather what the material really is which alone can serve as basis for discussion; how this material can be gotten at for purposes of research; what are the sound methods of dealing with it; how the currently accepted notions of the geography of ancient Italy have come into existence; and, moreover, how we can perhaps revise these notions with the aid of new material or new processes of observation or deduction.

But before proceeding farther, it will be well to refer to a work

which deserves a place in the library of everyone who asks himself the question, not, "What was Italy in antiquity?" but, "How did the Romans express their own feelings toward Italy?" The distinguished geologist, Sir Archibald Geikie, at the evening of a long life devoted to the active prosecution of science, has reverted to those classical studies which, he tells us, were a joy to him in youth, but which since then had been taken up only fitfully and at long intervals as a restful refreshment. The result is one not only of the most charming, but of the most useful, books that have appeared in years in this general field.¹ Its perusal may be especially recommended to those who have been brought up on the doctrine that the Romans had no love of Nature. Two words of caution as to the use of this book seem to me to be in order; I trust the distinguished author would agree with me in them. First, we must guard against too hasty conclusions as to the degree in which we are in sympathy with people of other times and places when we find them expressing themselves as we ourselves should do under like conditions; those who have learned by sad experience the vastness of the gulf, in the realm of the emotions, that today is fixed, not only between individuals of different nationality and environment, but between different members of the same community, will be prepared to concede a considerable margin of uncertainty in these matters when dealing with the ancient Romans. And, second, remembering how many of the great names of Latin literature are not Roman, but are associated in origin with the rain-swept, misty part of Italy which lies north of the Appennines—one thinks first of Vergil and Catullus—and knowing that there is relation between the colors to which the eye has been accustomed and its ability to appreciate the beauty of landscape, we should exercise caution in using their expressions of appreciation as a basis for generalization with regard to the feelings of the average man among the population of the sunny regions of central Italy. I may add also the query that will occur to many readers, as to how far the rhetorical training of the Romans, to which my friend, Mr. Thomas Spencer Jerome, calls attention in his invaluable article

¹ A. Geikie, *The Love of Nature among the Romans during the Last Decades of the Republic and the First Century of the Empire*. London: Murray, 1912.

on "The Tacitean Tiberius,"¹ may have affected their expression of emotion in the presence of Nature; personally I do not feel that it seriously vitiates the character of the evidence collected in Sir Archibald Geikie's book.

Broadly speaking, the evidence for the aspect of Italy in antiquity falls into four categories: first, the country itself and its material remains now in existence; second, first-hand documentary evidence, chiefly inscriptions; third, documents transmitted from antiquity, especially the classical authors; and fourth, evidence transmitted from mediaeval or more recent times, as to which there is the possibility that it may represent the perpetuation of ancient tradition:

The country itself is a prime source of information. We still can see the same mountains—although in many instances stripped of the foliage and denuded of the soil which was theirs two thousand years ago; the same rivers—although sometimes a course is changed, or a stream has become more shallow, or a town that once stood proudly at a river's mouth is now high and dry, miles inland from the present coast; the same plains, fertile as they ever were, although the flora of Vergil and Horace has in part made way for such outlandish varieties as the maize of America or the eucalyptus of Australia. The main outlines of mountain, valley, and coast certainly have not changed: the level hilltops and the jagged peaks that once bore the simple huts of Latin shepherds or the fortified abodes of Hernican or Rutulian chieftains still remain, and although the railroad and the automobile have usurped the prerogatives of the chariot and the stage coach, it is still true that all roads lead to the city whose economic supremacy was writ large on the map of central Italy long before Romulus and his henchmen chose that site for their abode. And there are not many stretches of this Italian land that are devoid of monuments which bear eloquent witness to the civilization of Rome.

The standard map of Italy is that on the large scale of 1:25,000 prepared by the General Staff (*Stato maggiore*) of the Italian army a number of years ago, and revised at intervals since that time.²

¹ *Classical Philology*, VII (1912), 265-92.

² *Carta d'Italia*. Firenze: Istituto Geografico Militare.

Latium and southern Etruria will be found on sections 149, 150, and 158. All other recent maps are based on this; in particular, those which accompany Dr. Ashby's papers on the Roman Campaign. On a small scale, but extremely useful, is the new touring map,¹ a beautiful specimen of engraving; foglio 19 covers Latium and southern Etruria. There is also a somewhat more detailed map of this region which is very serviceable.²

As for general discussions of the natural features of Italy, it must suffice for me to mention three: those of Nissen,³ Philippson,⁴ and the *Encyclopaedia Britannica*.⁵

The extant remains have been published and discussed in an extremely extensive literature. For the present purpose it must suffice to mention briefly the following important works: the official Italian publications, especially *Notizie degli Scavi*, *Monumenti Antichi dei Lincei*, and *Bullettino d'Arte*; the *Annali*, *Bullettino*, and *Monumenti Inediti* of the old Istituto di Corrispondenza Archeologica; the *Roemische Mittheilungen* of the Imperial German Institute, and a recent work of its present first secretary in Rome, Professor R. Delbrueck, entitled *Hellenistische Bauten in Latium*, (Strassburg: Truebner, Band 1, 1907, B. 2, 1912); Dr. Ashby's

¹ *Carta d'Italia speciale per Automobilisti, Ciclisti e Touristi, alla scala di 1:250,000 in 35 fogli*. Bergamo: Istituto Italiano de Arti Grafiche. Cost, per "foglio," unmounted, L. 1.00; mounted on linen, L. 2.00.

² *Roma e Dintorni*. Firenze: Istituto Geografico Militare. Scale, 1:100,000. Cost, mounted on linen, L. 3.50.

³ H. Nissen, *Italische Landeskunde*. Berlin: Weidmann, I, 1883; II, 1 and 2, 1902. The natural features are dealt with in Vol. I, pp. 88-465. The whole work is the best existing account of the geography of ancient Italy. Written by a well-equipped classical scholar and historian, in a delightful style, it is the *vade mecum* of all who occupy themselves with this subject. Its weaknesses are two: the thirty years and more that have elapsed since the preparation of the first volume and apparently of large portions of the second as well; and the scant attention which the author paid to the science of prehistoric archaeology or paleoethnology. A work of similar scope, by Professor Christian Huelsen, entitled *Historische Geographie Italiens*, is announced as in preparation in the new "Bibliothek der klassischen Altertumswissenschaft," edited by Geffcken (Heidelberg, Winter).

⁴ A. Philippson, *Das Mittelmeergebiet, seine geographische und kulturelle Eigenart*, 2. Aufl. Leipzig: Teubner, 1907. This work has the advantage of having been written by a professed natural scientist, and of covering the whole geographical area of which Italy forms a part.

⁵ Eleventh ed., Vol. XV, 1-6; by E. H. B(unbury) and T. A(ashby). The whole article on Italy is excellent, as a compact statement of the present state of knowledge.

detailed and methodical publication of the classical topography of the Roman Campagna, in the *Papers of the British School at Rome*; the *Mélanges d'art et d'histoire* of the École française de Rome, and several monographs in the *Bibliothèque des écoles françaises d'Athènes et de Rome*; the work of the members of the American School of Classical Studies in Rome, published in *American Journal of Archaeology* and *Supplementary Papers of the American School of Classical Studies in Rome*; the late Professor G. Tomassetti's four-volume work, *La Campagna Romana antica, medioevale e moderna* (Roma: Loescher, 1910—), will prove more helpful for the post-classical period.

About the buried cities of Campania has grown up a large literature of their own. We are fortunate in possessing an admirable handbook in the late Professor A. Mau's *Pompeii*, translated by Professor F. W. Kelsey (New York and London: Macmillan). There is a "Bericht über die Fortschritte der historischen Geographie des römischen Westens" (1897-1909), by A. Schulten, in *Geographisches Jahrbuch*, Perthes (Gotha), XXXIV (1912). The extremely useful annual, *The Year's Work in Classical Studies* (London: Murray), contains reports on recent Italian excavations from the competent pen of Dr. Ashby.

As a general introduction to the study of the material remains of the Roman Empire as a whole, one would do well to read two able articles by Professor Haverfield,¹ in which the distinguished authority in Roman Britain sums up his views regarding the material available, and the methods to be pursued, and the eventual profit likely to accrue from the study of these things. It may be added also that if anyone should chance to approach the subject in the spirit of the dilettante, collecting Roman antiquities as many would collect Japanese bric-à-brac or Indian relics, and not caring for the literary and documentary evidence of all sorts to be weighed, or the serious human issues involved in this study, then the perusal of Professor Haverfield's articles should produce a most salutary and sobering effect.

¹ "The Roman World," in D. G. Hogarth, *Authority and Archaeology, Sacred and Profane* (London: Murray, 1899), pp. 296-331; "Inaugural Address" (of the Society for the Promotion of Roman Studies), in *Journal of Roman Studies*, I (1911), pp. xi-xx.

ELEMENTS OF HUMOR IN THE SATIRE OF ARISTOPHANES

BY JOSEPH WILLIAM HEWITT
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For the display of wit, satire is a tempting field. It is immeasurably easier to be merry at one's expense than in his praise. Conversely, satire, to be worthy the name and rise above mere diatribe, must be dashed with wit. It is the sugar coat that obscures whatever of spite or peevishness the satire may contain and helps us swallow the otherwise unsavory dose.

But, for its full effectiveness, satire should be seasoned with humor too. When humor is absent we get an unpleasantly acrid flavor that the wit does not avail to conceal. It is partly for this reason that on most of us Pope's famous lines on Addison have a distinctly unpleasant effect. They have no humor. They are, as it were, hissed through the teeth and scarcely arouse the impulse to smile.

If a satirist has a moral aim and desires to exercise a beneficial effect upon the object of his satire, he must be something more than a wit. If his satire has no humor it will be ineffective, for it will stimulate pique rather than introspection or self-examination. A Juvenal, witty enough, but perhaps the least humorous of men, delivers his attack on the vices of his time in a severe and defiant spirit that breathes, not sympathy, but scorn. And without sympathy there can be no humor. Happy he who can at once lash the vices and foibles of a society or an individual and soothe the sting of the blows by the play of a genial humor.

On occasion Aristophanes is pre-eminently the poet of slashing satire. Some of his attacks, particularly that on Cleon, whether they sparkle with wit, or, as is not infrequently the case, descend to the sheerest billingsgate, are lacking in genuine humor. The effect is often the opposite of what the poet intended. We feel impelled to make excuses for the victim or even to attempt formal rehabilitation.

But far more often the poet exhibits a vein of true humor in the passages in which he scores the society or individuals of the stirring period in which his activity fell. He holds them up to ridicule, not to scorn. To be sure, he is much in earnest; he is not fighting as one that beateth the air; but his pen has not been dipped in gall; a genuine humor flashes amid his thunders, and we can conceive that Socrates and he might remain on fairly good terms after the performance of the *Clouds*, in which the poet had so mercilessly caricatured the philosopher.

Certain moderns have had the temerity to declare that the ancients had no humor, indeed, could have none, because their world was so bounded as to afford no scope for the contrasts and incongruities which constitute the essence of humor. Such language will convince no one who has studied the ancient world with any sympathy or insight, for he will know that contrasts were as intense and proportionately as abundant in Corinth as in Paris, in Athens as in Boston. Probably the humor of the South is less pronounced than that of the North. The North loves the grotesque; the passion of the South has ever been for beauty. *Bellezza* may be right in assigning to the Gothic peoples the primacy in humor. But the South has a humor of its own. It lacks the broad strokes in which Dickens reveled, but it has a fineness of point and a subtlety of approach that are often as effective as the stronger contrasts. He who finds it hard to appreciate the humor of the ancient Greeks must recollect that they were of the South and averse to the highly seasoned product which his own palate has learned to demand.

Another important point of contrast between ancient and modern humor lies in the prevailingly objective character of the ancient type. Man has reached a comparatively advanced stage of humor when he begins to make fun of himself. The subjective or introspective type, it has been said, is never found, at least as a native growth, among the ancient Romans, who took themselves and their institutions very seriously indeed. The generalization is doubtless too broad, but it is beyond dispute that the Athenian of the Periclean period was already far on the road to a more modern kind of humor. He could so detach himself from the society of

which he was a member as keenly to enjoy a satire on its foibles. He could relish even a burlesque on his own mythology. For his time, his development in this direction was unique. No other people of antiquity attained in anything like the same measure the capacity for introspective humor. No other ancient humor came so near deserving the words which have been used to characterize the American type—"a pure comical intention, which will stop at nothing for its joke, and will some day make fun of all the world, not forgetting itself."

Modern as these Greeks were in their humor, the most modern among them was the bald-pated comedian of Cydathene. It is going too far, I think, to call him, as some have called him, the greatest humorist the world has ever seen, but it is fairly beyond dispute that he is the most modern of any humorist on his side of the Middle Ages. Traill has pointed out that from him we have the clearest, if not the earliest, utterance of that human irony which has since spread worldwide—the irony which contrasts men and beasts, only to find man the lower animal—the irony that breathes through Gulliver's voyage to the country of the Houyhnhnms and Tolstoy's *Story of a Horse*. It is found in the passage where the birds, about to found a metropolis of their own, plume themselves on their superiority to man (*Aves* 685-90).

Come, sons of men, dim-lived, like falling leaves,
Creatures of little might, all formed of clay.
Shadowlike, strengthless, wingless, how man grieves
That swift and dreamlike speeds his life away!
To us attend, to us, who live for aye,
Dwellers in ether, ageless, us whose thought
Is ever changeless, that from us ye may
Learn rightly how the frame of things was wrought.

"When man smiled at his own insignificance," says Traill, "cosmic humor was born."

The heat of satire directed against the human race is so diffused that no one is seriously scorched thereby. But would the Athenians endure to hear themselves satirized as a people? Would they stand ridicule directed against the unique democratic and semi-socialistic institutions of which they were so proud? The poet must be careful, as he discovered very early in his career when he

was (probably unsuccessfully) prosecuted by Cleon for satirizing the Athenian magistracies in his *Babylonians*. In his next play he took occasion to defend himself through the mouth of the chorus (*Acharnians* 630-33):

His enemies have slandered him to Athens, quick to make its plan,
Of "ridiculing this our state and people, the insulting man!"
And so he needs must make reply to Athens, apt to change its plan:
Full many of your late reforms the poet claims that he began.

In still another way he hedged himself against possible ill consequences from satirizing the Athenian people. "Men laugh," says Hobbes, in a famous and oft-quoted passage, "at the follies of themselves *past*, when they come suddenly to remembrance." A man can more safely satirize what we have been than what we are. But if he can make us think that we only have been that which we really have not ceased to be, he can direct his shafts against our present practices and yet stir us to laughter. This device Aristophanes employs with great skill in the *Knights*. He represents Demus, the personified State, the Uncle Sam of Athens, as a testy, selfish, suspicious old dotard, a very tyrant to his household, but, in his turn, absolutely under the thumb of a recently purchased slave, obviously Cleon, who alternately cajoles and domineers over him. This Demus is scathingly satirized, but usually with qualifications. In politics he does act like a fool, but in private life he's a very sensible chap (*Equites* 752-55):

At home the fellow's clever as can be
But when he sits him down upon that Pnyx
He gapes just like a child at bob-frog play.

Perhaps, after all, he isn't quite such a fool as he looks and acts. To the reproaches of the chorus he makes spirited reply (*Equites* 1121-30):

No brains are within your skull,
You think me to be so dull.
On purpose I seem so full
Of senselessness utter.
I tell you I like to play
An infantile part each day;
I *want* to support a thief—
A minister one and chief,
Till from a rich man in brief
He sinks to the gutter.

But at the close of the play Demus abandons this line of defense, and freely admits to the sausage-seller that he has been a drivelling dotard (*Equites* 1335-49; 1354-57):

- Demus:* My dearest Agoracritus, come here.
What a good turn you've done, refining me!
- Agoracritus:* What I? You don't know what you were before,
Nor what you did, or sure you'd call me God.
- Demus:* How did I act before? Don't hide the facts.
Tell me what sort of chap I used to be.
- Agoracritus:* Well, first, if someone in the assembly said,
"O Demus, I'm your lover; you're my love.
For all your interests I alone provide,"
My! how you'd flap your wings and toss your horns!
- Demus:* What I?
- Agoracritus:* And by such words he buncoed you.
- Demus:* Well, well! How did I get myself so fooled?
- Agoracritus:* By Zeus, those ears of yours would open wide
And shut again, like any parasol.
- Demus:* Oh, what a fool and dotard I have been!
- Agoracritus:* Why hang your head there? Why can't you stand still?
- Demus:* I'm so ashamed of all my past misdeeds.
- Agoracritus:* Why, you were not to blame, don't worry so.
Your counselors deceived you.

The satire is keen, but it is directed against Demus, not as he is, but as he was and is no longer.

But such circumspection and such qualifications characterize only the early career of Aristophanes. With the growth of his fame and popularity he launched forth more freely into satire on his audience. The bulk of the *Frogs*, produced twenty years after the *Knights*, is a satire on their literary judgment. Dionysus, the Hammerstein of Athens, finds himself condemned by the dearth of dramatic talent in town to take a flying trip to Hades, in the hope of bringing back to earth one of the great playwrights. But Dionysus is more than an *impresario*; he represents the popular judgment on literary matters, and is portrayed as a perfect idiot in this field. Arrived at his destination and finding the ghosts of the dead poets disputing for the tragic throne, he is chosen to arbitrate the matter, and our comedian's estimate of his critical acumen is shown by the utterly trifling character of most of the points urged on either side and by the shallowness of the comments

that Dionysus makes on such evidence as is presented. This is of a piece with the parabasis of the second edition of the *Clouds*, in which Aristophanes roundly scolds his audience for not awarding him the prize at the first presentation of the play.

He is sometimes even more satiric than this. He tells his audience that honest men are mighty scarce in Hades—as they are in Athens. In the *Clouds* (1098 f.) one character asks another what he thinks of the spectators, and receives the reply that by far the major part seem to be victims of evil courses. There is a neat skit at their expense in the *Frogs*, if the stage business has been rightly guessed. When Dionysus, accompanied by his slave Xanthias, starts on his perilous journey, he makes a call on Heracles, who had previously made the trip in connection with what Conan Doyle might call “The Adventure of the Polycephalous Hound.” From him he seeks information about the roads, the restaurants, the resorts of good fame—and otherwise, and the inns where there were the fewest bedbugs. Heracles describes to him, among other things, a sort of Dantesque abyss of mire and filth in which he will see immersed the incestuous, parricides, robbers, perjurers, assassins, and such gentry. When they reach the locality, the god asks his slave if he sees the parricides and perjurers of which Heracles had told them. “Yes,” says Xanthias, turning his master around and pointing full at the audience, “are you blind?” “Ah,” says the god, “I see them now, they’re in the pit, by Jove!” (*Ranae* 274 ff., Huntingford’s translation). And this when the poet’s success depended on the approval of the audience he was so viciously scoring!

The satire of Aristophanes is strongly instinct with the humor of optimism. He always hopes for better things. He has none of the despairing cynicism with which so many of our contemporaries refer to the title mart, the Reno colony, the summer girl and her fragile engagement, the grafter, the receiver of bribes. The modern acquiesces, reluctantly no doubt, but he does acquiesce, and, by touching upon the humorous aspects of the situation, tries to make the best of a bad job. The result is a bleak mixture of optimism and pessimism, to which one might well prefer the jeremiad of a Persius.

Leaving out of account the more strictly verbal elements of the humor of Aristophanes, the puns, the jokes by surprise, which often are rather wit than humor, we observe that in the field of burlesque Aristophanes is brilliant and daring. Nothing is too sacred for him to make ridiculous in this way. Perhaps his very finest are his burlesques of the gods, as that in the *Birds*. It is a curious fact, for which I have at hand no explanation that seems to me adequate, that Aristophanes, who so unmercifully scored Socrates for his minor heterodoxies, should himself bring the gods of the state before his audience in such humiliating and often disgusting situations. True it is that in the pantheon of a polytheistic religion, as in the ethereal firmament, one star differeth from another star in glory. Some deities were held in far greater honor at Athens than were others. It was not so bad to burlesque Prometheus or Heracles, for they were scarcely above the rank of heroes, though the latter, at least, had his yearly festival at Athens. We have heard of the mother who objected to her son's ejaculation, "The devil!" on the ground that, though it was not exactly swearing, it seemed like making light of sacred things. But in the figure of his Satanic majesty the Catholicism of the Middle Ages found choice material for humor, nor was he the only "Bible character" to be caricatured in the mystery plays; but it was only very incidentally, so far as I am aware, that the persons of the Trinity were burlesqued by the monks. Aristophanes, however, builds his whole satire on the literary taste of Athens around a caricature of Dionysus, at that time one of the foremost gods of the state and the deity in whose honor the play that caricatured him was being presented. He is made to exhibit cowardice, lust, stupidity, he is soundly spanked by a warden of Hades, he is reduced to the most disgusting physical consequences of utter terror, and he flees for sanctuary to the knees of his own priest in the front row of the auditorium. The poet must have felt with the author of the popular "Stein Song" that—

The Lord wont be censorious
If his children have their fling.

Diogenes is said to have complained that the Athenians liked to have the things they should have held most dear pelted with dangerous banter. Like other Ionians, and in sharp contrast with

less mercurial branches of the Greek stock, they lived on the best of terms with their gods. In the carnival license of the feast of the wine-god, the poet perhaps saw no reason why the gods should be exempt from a humorous and good-natured form of that satire, to which, at that season, it was his privilege to subject his fellow-townsmen.

LATIN AS A "PRACTICAL" STUDY¹

BY ALBERT S. PERKINS
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During the last half of the nineteenth century and the first decade of the twentieth, in consequence of the marvelous discoveries in science, there has taken place in our country an industrial expansion without parallel in the whole previous history of mankind. As a result, every branch of human activity has been revolutionized. Under such circumstances, it is but natural that marked changes should take place in educational ideals, also.

Fifty years ago high schools, with their simple courses of study, were rare, while the higher education of women was practically unknown. For the simple life of that period, with the great majority, the three R's seemed to be enough. Moreover, in the case of the occasional man who went to college, only studies leading to the learned professions were thought of. Latin, Greek, and mathematics were all-sufficient. The laboratory method, even in science, was unknown.

But with the vast expansion in manufacturing, mining, transportation, agriculture, and business, all this simplicity has given way to the present complicated—not to say confused—scheme of education, with which we are only too familiar today. At first, changes in the course of study of both school and college were made cautiously and hesitatingly; but during the last ten years with a precipitation that seems positively startling, if we but stop to consider. In fact, we can scarcely believe the evidence of our senses, when we read in a recent number of the *Graduates' Magazine* that of the present Sophomore class at Harvard only twelve take Greek and Latin, and nine the mathematical course.

In the secondary school, too, the same spirit prevails. Today we hear very little about cultural studies. Everything is voca-

¹ A paper read at the meeting of the Eastern Massachusetts section of the Classical Association of New England, February, 1912.

tional. Thousands upon thousands are studying phonography or bookkeeping, or other "practical" branches, and only a very few, apart from those preparing for college, study Latin; while Greek, as the *Youth's Companion* informed its thousands of young readers a few months ago, has practically dropped out of the high-school curriculum.

In the midst of such conditions as these, what is the classical teacher to do? What can he do? If I may answer this question, I would state that it seems to me that if we hope to establish ourselves on the side of modern progress, we must prove to parents, pupils, educational experts, and the world generally that Greek and Latin *in reality* are the most practical studies a boy or a girl can take.

What is meant by the word "practical," one may ask? I reply by asking another question: Can anything be more practical than the ability to use the mother-tongue with facility and accuracy?

At this point, allow me to quote President Eliot (Hamilton, *The Recitation*, p. 337, at the head of the chapter): "The power to understand rightly and to use critically the mother-tongue is the flower of all education." As a matter of fact, strange as it may appear, lack of this very power, in the opinion of many, is the most glaring deficiency of our whole educational system today. In the college and all our schools we are forever hearing about poor English. For this state of affairs the college blames the high school, the high school blames the elementary school, the elementary school the family, while the family throws the odium back upon heredity—and the problem is given up in despair.

In our schools at the present time hundreds upon hundreds of girls are studying phonography, until it seems as if the whole world would be overrun with stenographers. Yet, a few months ago, a prominent insurance man of this city, who employs twenty stenographers and clerks, voiced a common complaint, when he made the statement that it is getting to be more and more difficult every day to secure competent stenographers. On account of ignorance of things in general, and English in particular, many of them can write little except by the most painstaking—or perhaps I should say painful—dictation. What is worse, in not a few

cases, on account of mistakes in spelling or the meaning of words, it is actually unsafe to allow a letter to leave the office without inspection. A girl thus handicapped in her knowledge of English is fortunate if she can secure and hold a position at eight or ten dollars a week.

Now, does it not seem obvious that a stenographer, if she expects to earn a living wage, must be something more than a mere automaton? She should at least be thoroughly grounded in her native tongue.

Furthermore, a boy who wishes to lay a solid foundation for a business career needs the most careful training in English. Other things being equal, it is plain that that man stands the best chance to sell his goods, or, in general, advance his business interests, who knows something about the meaning of words and has as much facility in expressing himself as he can possibly get. Now, as a partial remedy for these deficiencies in English, and as a help in acquiring a practical education, I venture to suggest—timidly, to be sure—getting back to the classics.

Last spring I conceived the idea of asking the teachers of English in our leading colleges what they thought of Greek as a help in mastering English. I was not a little surprised, as well as pleased, to find that all to whom I wrote, without exception, believe that Greek is extremely important as a means of acquiring facility in the native tongue. One prominent professor went so far as to state that it is impossible to have a thorough knowledge of English, either the language or the literature, without Greek; while the head of the department of English in one of our leading colleges for women wrote in the following forceful words: "We like to have our girls trained in the classics. There is an observable fineness of fiber and intellectual discrimination in students so trained."

What could be more practical than this—"an observable fineness of fiber and intellectual discrimination in students so trained"!

The same insurance man, whom I quoted a few moments ago, also remarked to me one day last summer, as we were coming down that beautiful Ridge of the Castles on Mt. Jefferson, in the

Presidential Range, that he considered Latin the most practical study a boy or a girl could take in the high school, since, from his observations as a business man, it helps in mastering the native English more than anything else, except, of course, the direct study of English itself.

But, to come to the point—for I want to make this paper something more than a mere *digressio*—I wish to tell you about my class in *Commercial Latin*. Last spring, the teachers in the commercial department of the Dorchester High School, without my knowledge, and greatly to my surprise, voted unanimously to recommend Latin rather than a modern language for the first two years of the commercial course. This, I am informed, is without precedent in the large commercial schools of the country; in fact, in the words of our late headmaster, Mr. Lincoln, such a thing is directly opposed to the modern educational *Zeitgeist*. The teachers were insistent, however; they stated that they had known of very few pupils who got enough French or German in the high-school course to be of any real value as a commercial asset; while, on the other hand, they had noticed a lamentable weakness in English on the part of high-school graduates, which not even the most painstaking efforts of the English teachers had been able to remedy. Furthermore, they had observed that this weakness in the mother-tongue was a serious obstacle to promotion when the pupil had gone to work. An occasional pupil, on the other hand, who had studied Latin, had been found to have a decided advantage, both in mastering the commercial studies in school, especially such branches as commercial geography or commercial law, and in securing promotion when he had gone to work. The Latin seemed to be of practical value in two ways: in giving a better idea of the meaning of words, and in imparting an observable facility in expressing oneself.

Allow me to state, in passing, that the commercial department in the Dorchester High at present includes rather more than half of the 1,850 pupils of the whole school. The course of study was made up a few years ago after a careful investigation of the work done in the commercial schools of the country. In practically all of these schools Latin was barred, on the ground that it was inferior to the modern languages as a commercial asset.

This petition of the commercial teachers of the Dorchester High, to which I have referred, was granted—somewhat reluctantly, perhaps—at least to the extent of trying the experiment with one section of commercial pupils. The matter seemed to me of so much importance that I decided to take the class and assume the responsibility for the success or failure of the experiment, myself.

I do not deny that there have been obstacles; the poor students cannot be dropped into a slower section, as in a college class; furthermore, I was unable to get the book I wanted, or to use the card method, advocated so convincingly by Mr. Libby at the Exeter meeting last spring; and, most serious of all, the boys and girls, while interested in their study of words, were by no means enthusiastic when made to learn forms and constructions, without which there can be no real study of Latin; and, at the outset, I had resolved that, whatever else the course might or might not become, it should at least be a serious study of the Latin language. Otherwise, pupils would better spend their time in a study of Latin roots and prefixes in connection with English.

Next year I hope to obviate some of these difficulties by cutting loose from any book and giving just what vocabularies and sentences may seem best suited to the purpose. We also expect to have cards enough for the four or five sections we shall undoubtedly have, thus laying much more stress upon sight work. But apart from the usual routine of mastering forms and syntax, I have tried to emphasize two things: first, very many written translations, in which much stress is laid upon correct English; and second, a study of the meaning and use of words derived from the Latin, taking the Latin words of the vocabularies—and the authors read—as the basis. The English words are classified as to parts of speech, and spelled—over and over again, if necessary—their meanings are traced from the Latin; and finally, English sentences are written containing the words correctly used. A careful record is kept in notebooks provided for the purpose.

I find there is a fairly good bibliography on the subject, both as to words derived directly from the Latin, and those coming through the French. There are books, like Greenough and Kittredge's *Words and Their Ways in English Speech*, or the works of Trench, White, and Skeat. The American Book Company

publishes an excellent little book for classroom use, called *A Study of English Words*. At the Boston Public Library I found a helpful book bearing directly on the subject, entitled *Exotics*, by Hoare, and another, almost as good, Smith's *Etymology*, recently revised, which may be obtained from the American Book Company.

The pupils, however, do not consult such books to any considerable extent. They get most of the derivatives from their English dictionaries. I try to give them as few words as possible, myself, in order that the spirit of investigation and discovery may help to keep up the interest. As a matter of fact, the interest aroused by these discoveries has been unequaled by anything else I have observed in the classroom in recent years. But of course it is not enough for the scholar to find out that a word like the noun "fine" comes from the Latin *finis*, because it ends a violation of the law; or when he comes to the irregular comparatives, that "preposterous," adjective, "absurd," comes from the prefix *prae* and *posterus*, because the part that should follow is placed in front, and vice versa, producing, what the dictionary calls, a "hind-side-before" state of affairs. The words must be recorded correctly, and reviewed, both orally and in written exercises, until fixed. Even then, of course, it will be impossible for every pupil to know all the words, however much one may try to hammer them in.

The prefixes, too, which are of supreme importance, consume any amount of time, since they are so easy for boys and girls to forget or be confused about. Next year I hope to avoid not a little of this repetition by giving from time to time specially prepared sentences, to be read at sight, containing the words to be reviewed. The one thing to be borne in mind throughout is to give enough Latin to fix the English, and, I might add, not more than enough.

The English department in the Dorchester High is naturally interested in the experiment. I was not a little pleased the other day when an English teacher remarked that the new course seemed to have justified itself already, since the pupils were forever consulting their English dictionaries. The best part of it all is that they are apparently consulting the dictionary to good purpose, for they are honestly trying to familiarize themselves with the meaning and use of some of the most important words of the language.

The course is planned for two years. With reference to the reading, my plan originally was to cut Caesar to a minimum, and substitute easy stories, like the *Fabulae faciles*, and, later, Nepos. I have found, however, that there is no Latin author whose vocabulary, apart from the technical military words, is the source of a larger number of important English derivatives than the writer of the time-honored *Gallic War*. Of course, we cannot cover so much ground as we could if less emphasis were placed on English derivatives; but I expect to read, in addition to the prose, a little Ovid and a few hundred lines of the *Aeneid*.

The last two years of the class are to be devoted to a modern language, and I am not without hope that the language power developed by the two years' study of Latin may enable the pupils to read nearly as much French or German as if they had taken the modern language from the start.

In conclusion, one naturally asks whether this "utilitarian" Latin, as one commercial teacher jocosely called it, should not occupy a more prominent place in our regular Latin classes. It is only too apparent, I fear, that the classics today are in a critical state. Greek has well-nigh disappeared in both school and college, and Latin is being pushed relentlessly to the wall. In the secondary school only that remnant of our pupils now study Latin who are preparing for the academic courses in college. They see that those preparing for scientific schools, like the Institute of Technology, as a rule, ignore Latin entirely, and they hear on all sides that it is not practical and leads nowhere. Furthermore, some of the colleges in the West are already accepting, or proposing to accept, a two years' course in Latin; while the demand is becoming more and more insistent that all graduates of the high school, no matter what their course may have been, be received by the college.

In what way could we today render more effective aid to the cause of the classics than by demonstrating to the educational world that Latin is the most practical study a high-school pupil can take, whether he is preparing for college or for business, because, without it, it is well-nigh impossible to obtain that mastery of the native English necessary to success in the great world of action?

Notes

[Contributions in the form of notes or discussions should be sent to John A. Scott, Northwestern University, Evanston, Ill.]

VIRG. AEN. IV. 235

Quid struit aut qua spe inimica in gente moratur?

Quid struis aut qua spe Libycis teris otia terris? *Ibid.* iv. 271.

The sense of *struo* in these lines is not discussed by editors, obviously because it seemed quite apparent. If we take *struo* in the sense of "contriving" or "preparing," as the vocabularies of school editions do, we obtain some such version as the following: "What is he contriving, or with what hope does he tarry among a hostile people?" and that unquestionably seems adequate enough. If, however, we examine the whole situation, there seems to me a difficulty in that meaning. Jupiter is not reproaching Aeneas with harboring new designs, but with sluggishness in the performance of his manifest duty. It is accordingly upon that idea that one would expect emphasis to be directed, not upon the suggestion that he is contemplating disobedience. Further Latin idiom would make the *qua spe*, rather than the *moratur*, carry the main meaning of the second member—a conclusion strengthened by the fact that while *qua spe* is retained in v. 271 from 235, *moratur* is changed. But, in that case, *aut* has not the excluding force it generally possesses, as can be seen by the loose paraphrase: "What is he contriving or what end has he in view that he lingers in Africa?"

There is another meaning to *struo* which does not seem to have received consideration. In Festus (Mueller, p. 313) we find *struere* defined as follows: *Struere antiqui dicebant pro adicere augere: (at) in XII quod est si calvitur pedemve struit manum endo iacito, alii putant significare retrorsus ire, ali(i) in aliam partem, alii fugere, ali(i) gradum augere, ali(i) minuere . . . ac bix pedem pedi praefert, otiose it remoratur.* Festus' citation has *pedem struere*, but it cannot be supposed that Virgil, who uses words like *expecto* intransitively, would find any difficulty in using *struere* absolutely in this sense, if he had this passage in mind.

Whatever was the original meaning of *struo* in the XII Tables, it is clear from this passage, that in the time of Verrius Flaccus (Augustus) it had the general sense of dilatoriness, reluctance in the performance of duty, a meaning that will not only fit the lines under discussion eminently well, but will obviate the difficulties previously suggested.

¹In Sidgwick's edition of the *Aeneid*, this meaning of *struo* is characterized as unusual in his note to *quid struat his coeptis* (*Aen.* viii. 15).

The passage may therefore be rendered in this way: "Why is he dallying? Or has he any end in view that he is lingering amid a hostile people?"

MAX RADIN

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HERCULES AND IOLE

May I use the columns of the *Journal* for the following query?

Near the beginning of Emerson's *Essay on Character* are these words in quotation: "O, Iole! how did you know that Hercules was a god?" "Because," answered Iole, "I was content the moment my eyes fell on him . . . he conquered whether he stood, or walked, or sat, or whatever thing he did."

Will some reader of the *Journal* tell me whence Emerson derived this quotation? I have been unable to find it anywhere in Greek or Latin. It may very well be from some modern play treating of a classical subject.

Again, is the conception, expressed in this quotation, of one conquering by mere physical presence, of genius making itself felt without action, a truly classical idea? I recall Achilles, without armor, shouting by the trench, but that does not seem an apt case. If there are others, I should like to have them cited.

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Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Roxbury, Mass., for the territory covered by the Association of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States, west to the Mississippi River; Walter Miller, University of Missouri, Columbia, Mo., for the Southern States; and by Frederick C. Eastman, the University of Iowa, Iowa City, Iowa, for the territory west of the Mississippi, exclusive of Louisiana and Texas. This department will present everything that is properly news—occurrences from month to month, meetings, changes in faculties, performances of various kinds, etc. All news items should be sent to the associate editors named above.]

New England

The Connecticut section of the Classical Association of New England held its annual meeting in New Haven, on Saturday, February 15, in connection with the Connecticut Association of Classical and High-School Teachers. The program follows: address by President Alexander Meiklejohn, of Amherst College, "A Liberal College"; "The Rehabilitation of Horace as a Poet," Professor G. L. Hendrickson, Yale University; "The Teaching of the Classics and of Modern Languages: a Discussion of Aims, Methods and Values," Mr. W. H. Buell, the Hotchkiss School; "Reading the Latin Papers of the College Examination Board," Professor M. N. Wetmore, Williams College; "Notes on the Greek Participle," Dr. L. D. Brown, the Hotchkiss School.

Harvard University.—The members of the Harvard Classical Club were on March 10 the guests of the Modern Language Conference. Professor W. A. Neilson, of the English department, gave a talk on "Suggestions for a Critical Method." At the March Classical Conference the papers given were "The Dramatic Art of Menander," Professor C. R. Post, and "The Story of Telephus in Greek Vase-Painting," Mr. Stephen B. Luce, Jr.

At the recent meeting of the Eastern Massachusetts section of the Classical Association of New England, the following officers for 1913-14 were chosen: President, Mr. Frederic Allison Tupper, headmaster of the Brighton High School, Boston; Secretary, Mr. Clarence Willard Gleason, Roxbury Latin School; Executive Committee, Professor Charles Burton Gulick, Harvard University; Dr. Alice Walton, Wellesley College; Mr. Edward H. Atherton, Girls' Latin School, Boston; Mr. Albert S. Perkins, Dorchester High School; Mr. Henry Pennypacker, headmaster Boston Latin School.

The annual meeting of the New Hampshire section of the Classical Association of New England was held at Manchester, February 15. The opening paper was by Principal H. P. Swett, of Franklin, on "Democracy and Culture, a Study of Ideals and Tendencies in Education and Society." Professor R. W. Husband, of Dartmouth College, gave a paper on "The Prosecution of Catiline's Associates," in which he embodied the results of careful study

of both law and practice in cases arising under the party struggles of the period. Dr. C. P. Clark, of Dartmouth College, who was a listener during a large part of Dr. Rouse's recent course at Columbia, described that work in much detail, and opened an interesting discussion of the value of the so-called "direct method." Professor J. C. Kirtland, of Exeter, spoke on the work of the Joint Committee on Uniform Grammatical Terminology, and showed the great need of some common agreement. The closing paper was an informal account of some of the pamphlet literature that arose as a part of the oligarchical movement in Athens in the fifth century B.C., given by Professor C. D. Adams, of Dartmouth.

It is probable that the next meeting of the New Hampshire section will be held in October, in connection with the meeting of the State Teachers' Association. The attempt to have meetings at a different time has not been successful; distances in the state are too great to allow many teachers to come together for a meeting of a single day.

Ohio

Columbus.—The Columbus Latin Club held an enjoyable and profitable meeting on Saturday evening, March 8. The speaker of the evening was Dr. A. W. Hodgman, of the Ohio State University, who read an excellent paper on "Translation." Following the reading of the paper a general discussion took place which proved extremely interesting. The club decided to invite the membership of the Latin clubs of neighboring towns.

Illinois

Peoria.—A very successful entertainment was recently given by the ancient language department at Bradley Polytechnic Institute. This took the form of a Roman banquet and conformed as far as possible with the customs of the time of Cicero. Three table tops were fitted with supports of the proper height and slope, and tastefully draped and provided with the necessary elbow rests. Nine young men clad in togas reclined at the feast and were served by the house slaves of the entertainer. The menu was carefully selected from dishes popular among the Romans of that day. Between and during the courses professional entertainers were brought in. The program was enthusiastically received, and like the play *A Roman Wedding*, which was given by the department the year before, seemed to assist in stimulating interest and in giving greater reality to Roman life and customs.

A vigorous Classics Club has since been formed with some sixty student members. It meets once each month.

The ancient language department at Bradley is composed of Dr. Theodore C. Burgess, Miss Katherine F. Walters, Frederick Smith, Miss Lora A. Kuhl.

Michigan

Grand Rapids.—A *Spectaculum Latinum* was given by the students of the Central High School on March 11. The entertainment consisted of two

parts: (1) *The Story of Dido*, (2) *A Roman School*. The two plays were presented entirely by the students, and the music was furnished by the Boys' Chorus.

Tennessee

The seventh annual meeting of the Tennessee Philological Meeting was held at Tennessee College, Murfreesboro, on February 21-22, 1913. Some papers of especial classical interest were as follows: "The Philological Side of the Teaching of English," C. H. Mathes, president of the association; "*Oedipus Rex* and *King Lear*: A Contrast," D. S. Burleson, East Tennessee State Normal School; "The *Ars Poetica* of Horace and the *Poetica* of Aristotle: A Comparative Study," R. S. Radford, University of Tennessee; "The Usage with Certain Greek Prepositions," Miss Emily H. Dutton, Tennessee College; "Teaching of Latin as Language or as Literature," H. J. Bassett, Maryville College; "Some Supposed Inconsistencies in Vergil's *Aeneid*," C. E. Little, Peabody College for Teachers; "Some Human Aspects of Latin Inscription," Miss Clara Louise Thompson, Belmont College; "Inscriptional Evidence of the Jews at Rome," Eugene Tavenner, Middle Tennessee State Normal School.

Kansas

The Classical Club of the Kansas City, Kan., High School, has this year at its monthly meetings been studying the Roman Forum. The lantern has been used at each meeting, and about 125 slides descriptive of the Forum and its buildings have been shown. The programs have aroused much interest. The club, which has about sixty members, contemplates issuing a booklet at the close of the term, containing matter of interest to students of Latin.

The Classical Association of Kansas and Western Missouri holds its annual meeting in April at Liberty, Mo., as the guest of William Jewell College.

California

The Classical Association of Southern California held its eighteenth annual meeting in Los Angeles, March 8. The meeting was largely attended and full of enthusiasm and interest. The program follows: "The Rouse Method of Teaching Latin," Miss K. C. Carr, Los Angeles; "A Roman Room and a Roman Dinner," Miss Bertha Green, Hollywood; "A Latin Club," Mrs. F. G. Cressey, Los Angeles; "Here and There in Latium," Mr. R. D. Stevens, Hollywood; "Virgil's *Georgics*," Professor D. B. Colcord, Pomona College.

Book Reviews

Hellenische Stimmungen in der Bildhauerei von Einst und Jetzt.

VON GEORG TREU. Heft I, *Das Erbe der Alten*. Schriften über Wesen und Wirkung der Antike, gesammelt und herausgegeben von O. CRUSIUS, O. IMMISCH, Th. ZIELINSKI. Leipzig: Dieterich'sche Verlagsbuchhandlung, 1910. Pp. 52. 62 illustrations and 1 plate. M. 2.50.

Among the influences which Greek culture has exerted upon our modern life none is so universal, so immediate, so potent, as that of her plastic arts. Here, if anywhere, is a vital heritage. In the first Heft of this significant and timely series, Dr. Treu, the well-known director of the Albertinum at Dresden, has, with fine tact and proportion, traced some of the main influences of Hellenic art upon European sculpture—primarily, of course, that of Germany—since the Renaissance.

Winckelmann's memorable service to artistic criticism is naturally put in the forefront, followed by a few suggestive paragraphs (inspired by Taine) on the peculiar local conditions which gave rise to Hellenic pre-eminence in sculpture. Treu begins his sketch of modern art with Michel Angelo, to whose temperamental intensity works of Hellenistic art, emotional and pathetic, like the Laokoön and the Menelaus-Pasquino, made the strongest appeal. His "Captive Youth" is subjected to a detailed comparison with the Doryphoros of Polykitos. The layman is surprised to note that even Dürer felt the charm of the classic and Italian art. A singular etching of his is reproduced which is clearly reminiscent of the "Apollo Belvidere." Similar influences are pointed out in his "Adam and Eve," and the well-known "Apostles" at Munich. Classical conceptions are prominent in the work of the two Vischers, and are emphasized by a comparison with the Johannes attributed to Veit Stoss.

The baroque style of Bernini and his countless imitators of the seventeenth and eighteenth centuries is illustrated by the influential "Rape of Proserpina," which is finely contrasted with one of the draped female figures from Herkulaneum (likewise a Persephone!), and with the "Orpheus and Eurydike" relief. The change in taste that came about toward the end of the eighteenth century is discussed in Winckelmann and Goethe for theory, and Thorwaldsen for practice, and illustrated by a comparison of the latter's Hebe with Canova's baroque conception of the same figure. Then follow in order Schadow, Rietschel, and Rauch. With Reinhold Begas and Böcklin a sensual nature-life returns to art, to be sure with antique reminiscences, but of Pans, Satyrs, and Centaurs—an apparent reversion to somewhat the same sort of thing that Winckelmann had decried. Such a cycle of taste gives occasion to renewed consideration of the physical conditions under which Greek sculpture developed, a subject which naturally leads to Hildebrand's celebrated *Problem der Form*, and then a consideration of his own work, which, with all its originality, yet moves in

essentially the same general sphere of shapes and subjects as did that of Antiquity and the Renaissance. With Meunier, Treu attempts to show how the *principles* of Greek art, selection of typical traits to the exclusion of details, unity and breadth of concept, steadfast and confident position, and compact, meaningful outline (illustrated by his "Stevedore") are exemplified in his treatment of subjects, from which it is indeed a far cry to their world of artistic ideas. There is a fine appreciation of Max Klinger's work, especially his experiments with tinted and colored marbles, e.g., his wonderful "Kassandra," and his "Salome," together with the impressive, if not quite satisfactory, "Beethoven." Auguste Rodin is mentioned at the last, for he exhibits indeed an apprehension for Hellas as "the lost land of yearning." But Treu feels that a deep gulf is fixed between this new "*Kunz der Reitzsamkeit*," and the manner of the ancients, a view that he emphasizes sharply by contrasting Rodin's "Danaide" with that of the Vatican, and his "Caryatide" with the one from the Erechtheum porch. The *Vortrag* closes with some fine remarks (in the same vein as Zielinski's *Die Antike und Wir*) on the proper attitude which the moderns must assume to the work of the Greeks. Against Winckelmann's "The only way for us to become great . . . is to imitate the ancients," Treu sets up the new commandment: "Above all take warning not to imitate the ancients, but in their style to create anew."

This last is, by the way, pretty much what Rodin says of himself: "I invent nothing; I rediscover. I do not imitate the Greeks; I try to put myself in the spiritual state of the men who have left us the antique statues. The Ecole copies their works; the thing is to recover their methods." He reveres the ancients quite as much as he scorns their mere imitators. "No artist will ever surpass Phidias," he remarks. Now an artist's self-appreciation is frequently as faulty as it is interesting; but in any event Rodin's homage is a striking tribute to the suggestiveness of Greek sculpture, whether or no he be right in regarding himself (so one of his biographers reports) as "une réincarnation de l'âme grecque" (*Edinburgh Review*, 1912, 75, 92).

The illustrations are excellent, tastefully selected and disposed; the workmanship on the book the very best: truly a *πρόσωπον τηλαυγές*.

W. A. OLDFATHER

Cicero. Ten Orations and Selected Letters. Edited by J. REMSEN BISHOP, PH.D., Principal of the Eastern High School, Detroit; FREDERICK ALWIN KING, PH.D., Instructor in Latin and Greek in the Hughes High School, Cincinnati; and NATHAN WILBUR HELM, A.M., Principal of the Evanston (Ill.) Academy of Northwestern University. New York, Cincinnati, Chicago: American Book Co., 1912. \$1.25.

This book is a publication in the "Morris and Morgan Latin Series." Beside the six orations ordinarily read, it contains the *Murena*, the *Milo*, the

Marcellus, and the *Ligarius*, and a selection of nine letters. Thus there is ample material for rapid reading, and those teachers who prefer to vary their selections from year to year will find here a large stock from which to choose. The Introduction contains a sketch of Cicero's life, some account of the Roman body politic, Roman religious officials, and the Roman Forum, with a few pages on the oration in the time of Cicero. There is a select bibliography for those who wish to make more extended studies on any line. Maps and illustrations have been added for the elucidation of the text.

To the different orations are prefixed introductions giving the circumstances attending their delivery. Careful analyses accompany the parts of each oration and the letters. The Vocabulary has been compiled especially for this book. Long vowels are marked throughout, with proper observance also of hidden quantities. In the Notes references are given to six Latin grammars. The editors have proposed to give such help as seemed to be required by the ordinary student, but not to remove difficulties which the pupil may reasonably be expected to conquer by himself, and not to overload the book with bibliographical and other material. The aim has been to provide helpfulness toward an appreciation of Cicero—Cicero the man, and not Cicero the historical figure surrounded by people with little or no interest for us; to let the author, after a complete but moderate introduction, interpret himself through suggestions of his real meaning, given in adequate English.

G. F. NICOLASSEN

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CLARKSVILLE, TENN.

Virgil. By T. R. GLOVER. New York: Macmillan, 1912. 2d ed. Pp. xvii+343. \$2.00 net.

This volume first appeared in 1904 under the title *Studies in Virgil*, and was published by Edward Arnold, London. It was reviewed in *Classical Journal*, II, No. 1. The second edition is substantially the same as the first. The author tells us in his second preface that the book has been carefully revised but not rewritten. He has, however, wisely added translations of all the passages of Virgil which he quotes, evidently for the benefit of those who would not translate the Latin readily. Exceptions to this excellent rule occur here and there, in the case of a few quotations from Virgil, also the quotations from Propertius on p. 72, which would be more welcome to the average reader if translated.

And the average reader who has any taste for things classical will read this book with delight. It is both illumining and inspiring and should be in the hands of all teachers and students of Virgil, whether of collegiate or secondary grade. We welcome this second edition in its handsome dress to both desk and study.

F. J. MILLER

Recent Books

Foreign books in this list may be obtained by Lemcke & Buechner, 30-32 West 27th St., New York City; G. E. Stechert & Co., 151-55 West 25th St., New York City.

- DUFF, J. D. *Silva Latina: A Latin Reading Book*. Cambridge University Press, 1912. Pp. viii+84. \$0.65.
- ELDERKIN, G. W. *Problems in Periclean Building*. Princeton University, 1913 ("Princeton Monographs in Art and Archaeology"). Pp. 58. \$1.75.
- HALL, EDITH H. *Excavations in Eastern Crete; Sphoungaras*. University of Pennsylvania, 1913. Pp. xli+73. \$2.00.
- HARDY, E. G. *Roman Laws and Charters*. Translated, with Introduction and Notes. Oxford: Clarendon Press, 1912. Pp. 184+158. 10s. 6d.
- KLEIST, J. A. *Aids to Latin Prose Composition*. Designed for use in the first and second years of college. New York: Schwartz, 1912. Pp. viii+104. \$0.60.
- Loeb Classical Library*. New York: Macmillan, 1913. \$1.50 per volume.
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